

MASS EFFECT[™] 2

COLLECTORS' EDITION



a r t b o o k

Mass Effect 2
PRIMA Official Art Book



Prima Games
An Imprint of Random House, Inc.
3000 Lava Ridge Court, St. 100
Roseville, CA 95661

www.primagames.com

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01: HEROES AND VILLAINS

The original title in the Mass Effect trilogy set a new standard for emotionally engaging digital actors. To push the quality bar even higher, the art team painstakingly developed sophisticated concepts and new technologies for the characters of Mass Effect 2. Personalities and back stories were woven into every detail of the designs, and several characters were born out of production paintings like this one of the Illusive Man. Capturing more than just his appearance, this painting portrays a moment that defines the spirit of the character.

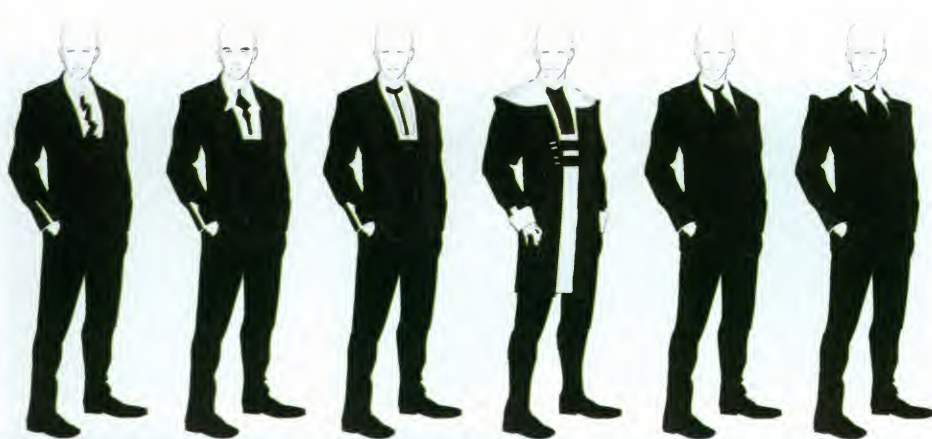




The tank-bred Grunt was designed to contrast with other krogan by having smoother horns and a showroom-new armor.



After a painful introduction to Shepard, Garrus' appearance for the remainder of the story would bear the scars and bandages of a near-fatal injury.



The Illusive Man's suit was designed to capture an impeccable futuristic style, combined with the casual swagger of a charming billionaire.



Early ideas of Miranda pegged her as a blonde, but once her Cerberus uniform was conceived, black hair seemed to better complement the “femme fatale” look.



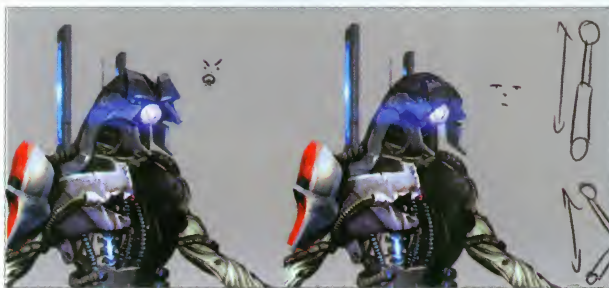
Jack's extensive tattoos suited her personality better than clothing or armor. The final designs were intricately crafted as a visual story of her past.





Samara's armor and jewelry were created with feminine lines and ornate detailing meant to capture her archetypal description of "mystic warrior".

Legion presented an opportunity to develop the basic geth design by adding moving parts that allowed it to animate with detailed expressions. Originally added to the concept just for fun, Shepard's N7 armor became an integral part of Legion's appearance and back story.





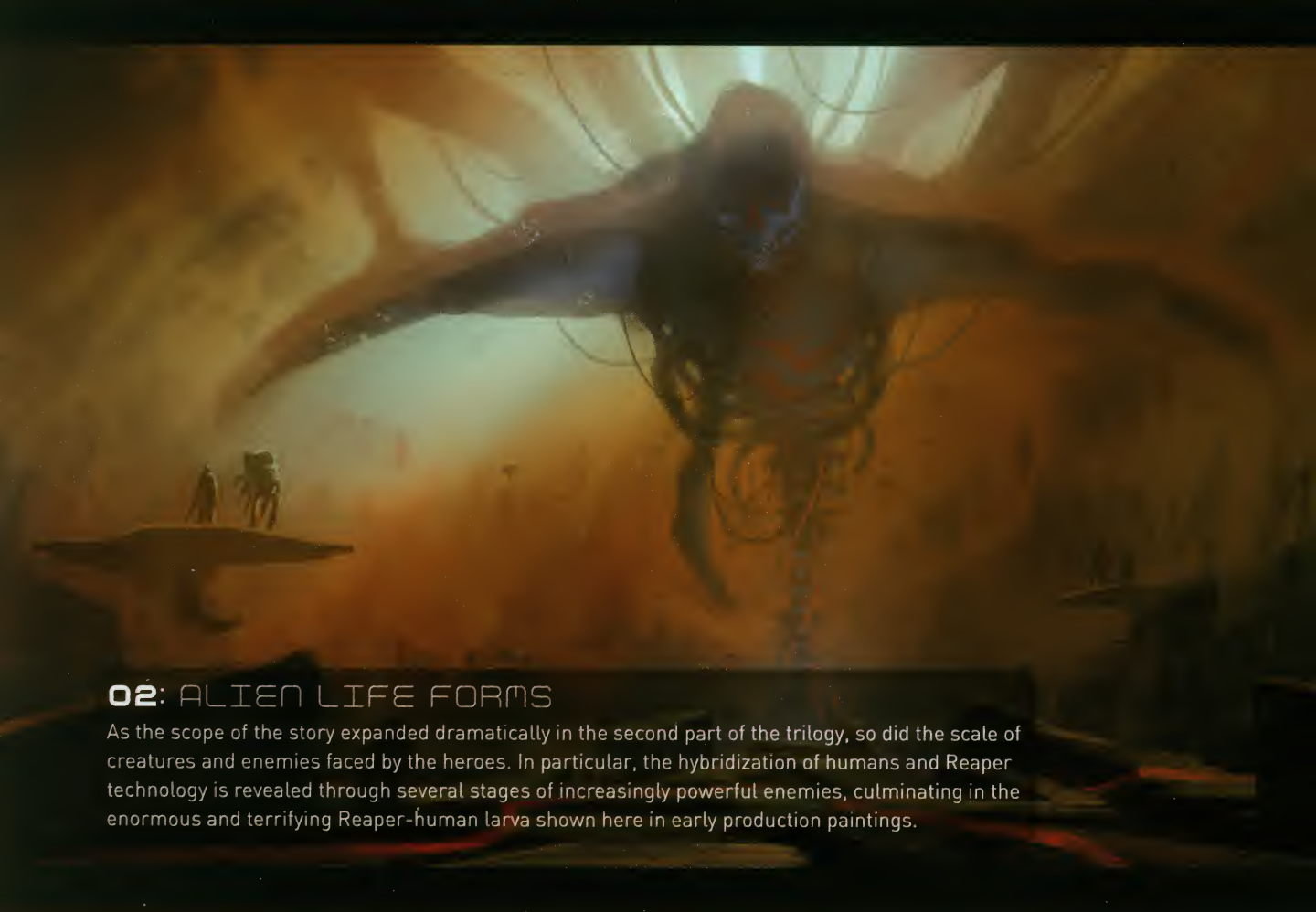
Mordin's design needed to balance the look of a brilliant scientist with that of a combat-ready tech specialist.



Having completed her pilgrimage, Tali's new look was designed to be familiar yet noticeably more mature than in the original story.



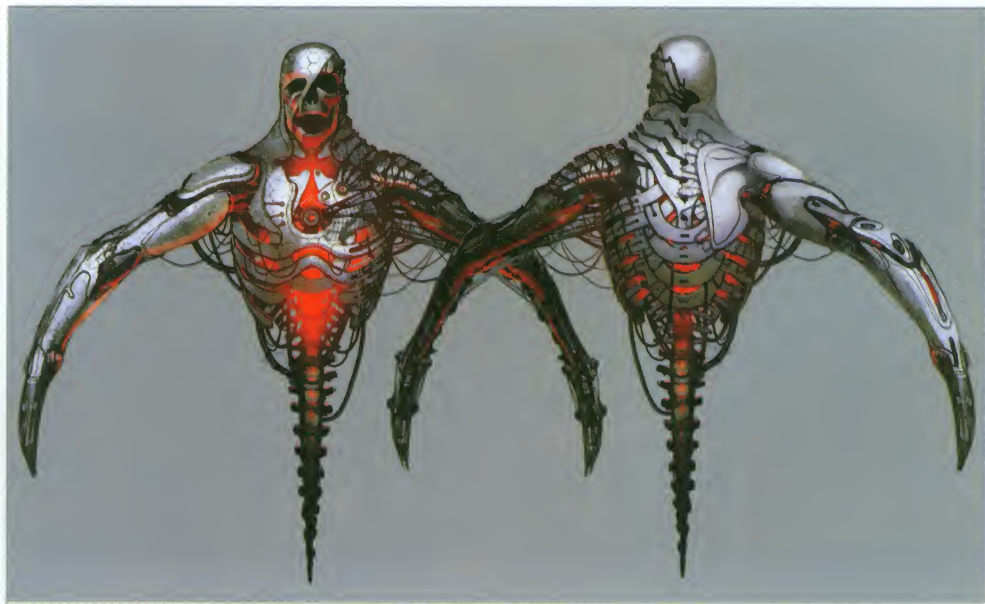
The design for Thane was one of the most challenging, as he needed to be not only a sleek-looking alien assassin, but also an attractive potential love interest.

An early production painting depicting a massive, terrifying Reaper-human larva. The creature is a grotesque hybrid, with a human-like torso and head, but with a skeletal, ribcage-like structure visible on its chest and a long, segmented, worm-like tail. It is shown from a low angle, making it appear enormous and imposing. The background is a hazy, orange-brown environment, possibly a cave or a large industrial structure. In the lower left, a small platform with two figures (one human, one alien) provides a sense of scale. The overall tone is dark and ominous.

02: ALIEN LIFE FORMS

As the scope of the story expanded dramatically in the second part of the trilogy, so did the scale of creatures and enemies faced by the heroes. In particular, the hybridization of humans and Reaper technology is revealed through several stages of increasingly powerful enemies, culminating in the enormous and terrifying Reaper-human larva shown here in early production paintings.

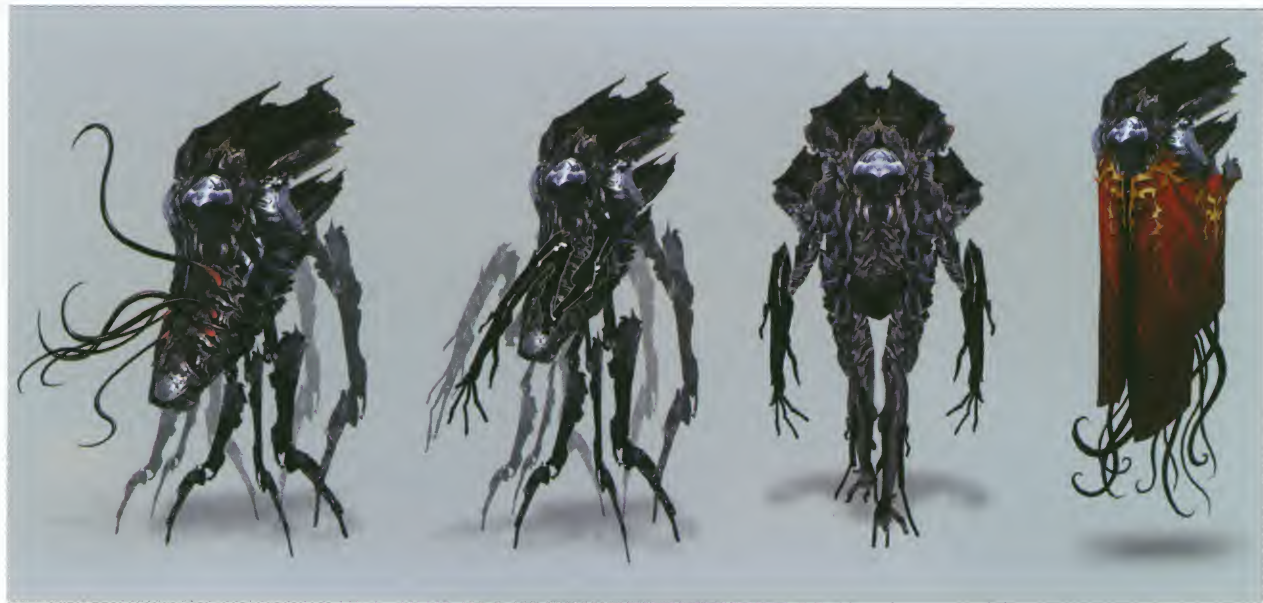




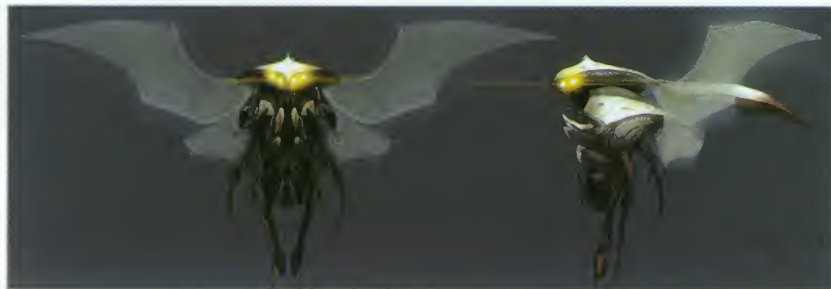
The countless designs for the Reaper-human larva [above and previous page] covered a full spectrum between Reaper and human forms. Ultimately, a more human shape was chosen, albeit one that's only partially formed, and of distinctly Reaper construction.



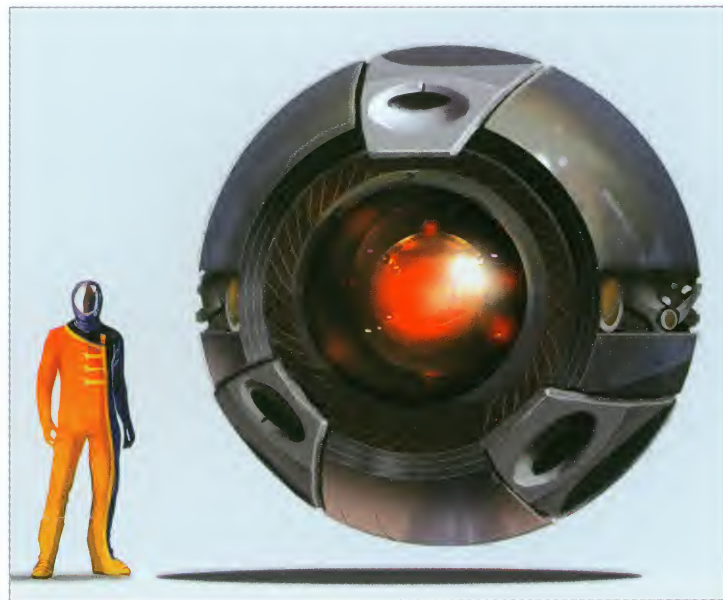
Scions are essentially walking genetic experiments, crudely fusing Reaper technology with human anatomy.



The Collectors were originally inspired by electron microscope photographs of insect heads. Their full-body designs ranged from humanoid to highly-abstract creations.









Clearly fusing Collector DNA with the combined brainpower of several human heads, the Praetorians are another example of horrific Reaper experimentation.



03: ALIEN WORLDS

Having established a galaxy of locations with the first story, the art team for Mass Effect 2 had the luxury of returning to familiar places to develop them further, or create completely new and exotic locales. This balance helps anchor the story in idyllic and familiar settings like the Citadel (shown here in a matte painting), while offering new locations that reveal the darker side of the Mass Effect universe.





Interiors for Cerberus locations [right] epitomize the clean and geometric design style of the Mass Effect universe, while the concepts for Cerberus' Minuteman Station [above and opposite] reaffirm its inspiring scope.









Because it is an asari homeworld, designs for Illium [opposite] had to capture the beauty and serenity of the species.

While the more elitist locations of the Citadel were featured in the original story, Mass Effect 2 takes players to some of the grittier and more vibrant districts of the enormous space station. [above]





With guards moving through "hamster tubes" to observe the prisoners below, Purgatory's colorless environment [opposite] offers no hope to its inhabitants.

Korlus [above] is equally grim, fulfilling the promise of the planet's working name: "junk world".





The archetypal opposite of the Citadel, Omega is a lawless and dangerous city in space, ruled by powerful gangsters and mercenary groups. Its unique shape was inspired by a blossoming nuclear mushroom cloud.



Collector interiors had to feel uncomfortably alien, with vistas of epic proportions. To ground their look in something familiar, artists took inspiration from natural bee hives.



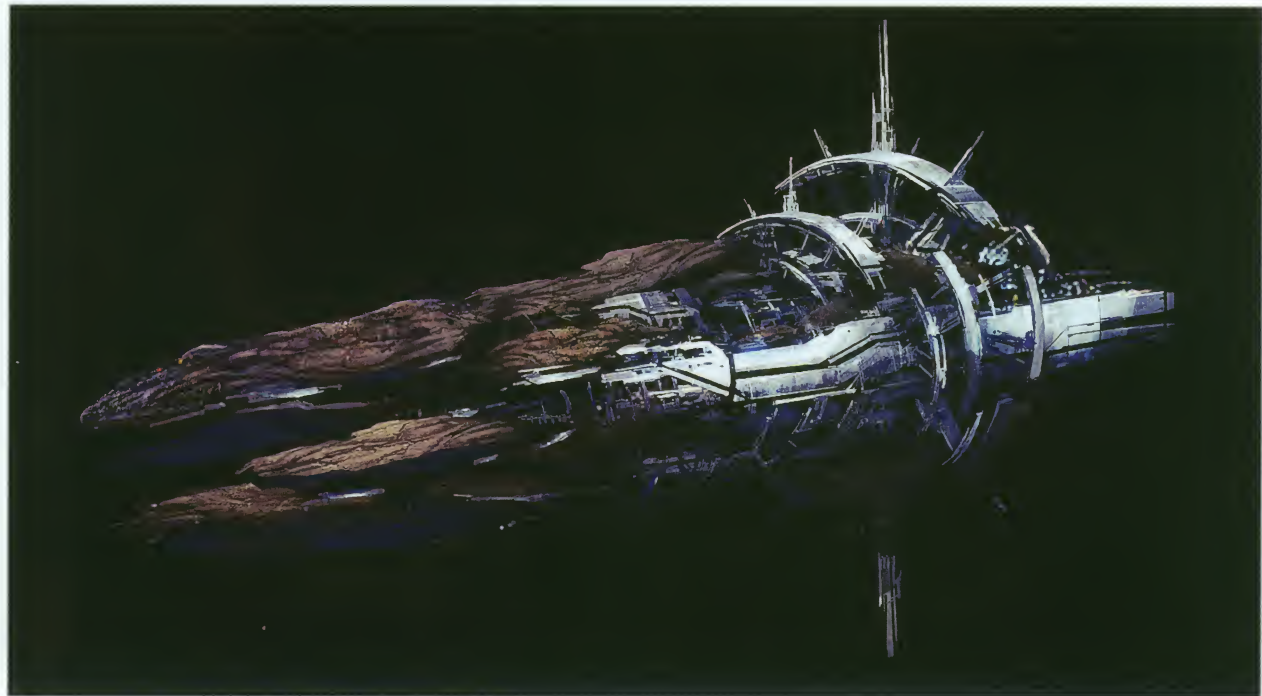


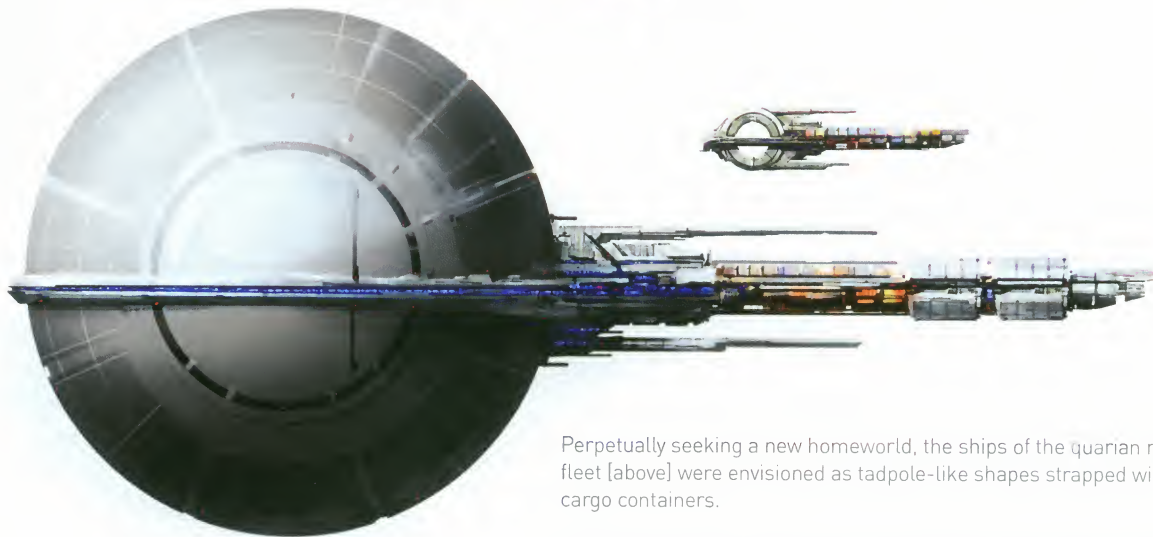


04: TRANSPORT

With a fast-moving story that spans the galaxy, Mass Effect 2 brought new demand for spaceship and vehicle designs. From the rusty krogan hauler shown here to the impressive new incarnation of the starship Normandy, vehicles continue to play a key role in the Mass Effect experience.





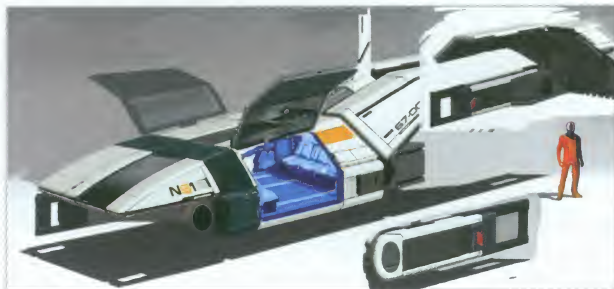


Perpetually seeking a new homeworld, the ships of the quarian migrant fleet [above] were envisioned as tadpole-like shapes strapped with myriad cargo containers.

To help portray the Collectors as disturbingly insect-like, the final design for the Collector ship [opposite, bottom] combines sleek metallic structures with organic shapes inspired by the termite mounds of Australia.



With the new Normandy being substantially larger, a shuttle [right] was designed to transport the squad anywhere the big ship couldn't go. And since it would also be featured in cutscenes and interior shots, its design had to incorporate a detailed interior and functioning doors. For future vehicular missions, the Mako was re-imagined as a hovering tank [above].





An enemy of devastating power, the Gunship combines the posture of an attack helicopter with futuristic propulsion and weaponry.





With the destruction of the original Normandy [opposite], the Cerberus-built Normandy SR2 was conceived as a bigger and faster starship, borrowing its sleek proportions from delta-winged fighter jets.



The replacement Normandy was originally meant to feel like a crude knockoff of the original ship: bigger and more powerful, but without the luxuries. The final design, however, featured numerous luxurious improvements, including posh living quarters and a top-of-the-line galley, not to mention wood inlay and leather seats.







05: WEAPONS

With an increased focus on intense tactical combat, Mass Effect 2 brought new opportunities for the team to create weapons with unique designs and spectacular effects.





side

back



The addition of heavy weapons provided artists the opportunity to create weapons of otherworldly firepower, ranging from the organic but deadly Collector beam weapon [opposite, bottom] to the ultimate in personal protection, the tactical nuke [above].



BioWARE

